THE

Royal Ball-Room Guide.

THE ROYAL

BALL-ROOM GUIDE

AND

Etiquette of the Drawing-Room,

CONTAINING

THE NEWEST AND MOST ELEGANT DANCES

AND

A Short History of Dancing.

BY

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PREFACE.

In introducing this little volume to the public, I wish to recall to my reader the happy days of his youth, the time which can never return, but which often charms him when looking back to those happy moments. Then, learning lesson after lesson was a task, and nearly (so it seemed at the time) overtaxed his mind with science and literature, causing rebellious thoughts to come across the mind, condemning the hard tasks of study and discipline. No doubt, with a great many, such rebellious ideas did get the upperhand of their studious thoughts: but now, when looking upon the byegone scenes, they may, and often do, deeply regret them, and thousands of persons sincerely wish to be students again; I have therefore given my thoughts to studying a simple method of recalling youthful instructions, perhaps forgotten by many, and of easily imparting them to others who have altogether passed them by; and I ask the reader's indulgence in making my instructions as plain as possible, for I am thoroughly convinced that anyone can learn by reading, when giving his imaginative organs full play.

The author wishes the reader to understand that all preliminary instructions can only be learned in an

academy, no matter how plain and simple the language used may be; yet a studious reader can, with the greatest ease, learn easily the various forms of figures and movements in both Round and Quadrille Dances. It is my intention almost entirely to ignore all foreign terms in connection with dancing, with the express purpose of making this little work to be easily understood by both young and old.

Having, by my eighteen years residence in England, had plenty of practice, it has always been my study when teaching in class-rooms, to explain all matters in plain language, and I found the system to work most satisfactorily. I intend to introduce the reader to dancing in all its stages and branches, and hope that by so doing I may give him profit and pleasure in his companionship with the little volume he holds in his hands. I shall now take leave of the reader, and refer him to the instructions following.

I am, dear reader,

Yours faithfully,

C. B. RUDOLPH H. RADESTOCK,
Professor.

CROFT'S CHAMBERS, LEEDS.
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The History of Dancing

belongs more to the ancient epoch than to the present; and for ages, yea for centuries back, we can trace the art when in its full glory; and dancing was, and is now, divided into three divisions, viz., "War Dances," "Love Dances," and "Religious Dances." Speaking of the first variety, we find in the History of the Ancient World by Homer, the Trojans and the Greeks, as well as all the ancient nations, inspiring their warriors with heroism by dancing. And even in our own days, we find the eastern, western, and southern nations enjoying the inspiriting movements of dancing, so as to stimulate the multitudes to acts of daring and deeds of valour. If the reader refers to the Roman "Historia," by *Livius*, he will find that dancing was practised in the Roman Heathen period, and was highly celebrated as a diversion invented by the Godess *Rhea*, which preserved the very life of Jupiter from the cruelties of his father Saturn. The Muse Terpischore delighted in dancing,

and favoured all who could perform it with her bountiful protection.

Urania described dancing as the movements of heavenly bodies. Homer, who so beautifully describes the beauty of Helen, and illustrates with an air of inspiration the siege of Troy, mentions, in thrilling language, Merion, a fine dancer, and describes, as no pen will ever be able again, the fine mien, and the great agility, and noble style of the exercise which he exhibited before both the armies of the Greeks and Trojans.

The Egyptians, of whom we can only think as a race gone by, known only in works of travel and in museum; Egyptians, who preserved their bodies as mummies for centuries, and Egyptians whose remnants we behold in the Pyramids and the Catacombs, and in the Chambers of the Sacred Crocodile, all danced as well as the best; and their ancient records explain to us, in the plainest language, what they thought of, and the admiration they bestowed upon, the art of dancing. Even so far went their enthusiasm, as to illustrate, through dancing, the various phenomena of astronomy, by running and dancing round and round, so as to produce the motions of the sun.

War dances we find among the Indians of the backwoods of America, the New Zealanders, amongst the Chinese and the Japanese, and even

amongst the most cultivated and civilised nations in Europe and elsewhere. Even now, we find our military forces at many times, when called away to their duty, encouraged by their remaining friends, in farewell balls upon a grand scale.

The second method of dancing illustrates Love Dances, which we can trace back to any epochs of history down to our own age, without fear of contradiction.

The third division of dancing — Religious Dances—we begin with the oldest on record. Homer describes the meeting of the Gods and their festivals in Eden. The Egyptian dance, in honour of Isis, was a religious ceremony. The Israelites performed part of their religious services by dancing; and some assert that solemn dances were performed at the Temple, and by the Samaritans at the Mount Gerizim. Be that as it may, one fact alone remains, that dancing was honoured by the Hebrews. When dancing during their stay in the wilderness, as described to us in the Book of Moses, we must believe that the forefathers of that nation must have been in full possession of the art. And in remembering Socrates, who, says one, in the opinion of Apollo, was the wisest of men, was noted as an admirer of dancing, not only loved to see men and women engaged in this graceful pastime, but learned it himself when he was an old man.

Dancing seems to have been the favorite of past times, and is again the favorite of our own age. Leaving the ancient period, one finds the pages of modern history filled with announcements of the delightful pastime, dancing in all forms. It was highly popular with the Saxons, Normans, and eventually with our own forefathers of the English hearth. Tell me, dear reader, of a Christmas Festival at any of your homes without dancing. Tell me of any of your gatherings in the agricultural districts on the first of May, when assembled around the May-pole, without dancing. Tell me of any rejoicing either among Royalty, high society, or Commonwealth, without dancing. Tell me of any of your pic-nic parties without dancing. Tell me of any breaking-up parties of schools without dancing.

I could go on and mention the various occasions where, without dancing, the rejoicings themselves would become both tame and tiring, and dulness would soon take the place of frolic and mirth. It is my firm opinion that dancing, both of the ancient and modern epochs, has been practised to the universal welfare of mankind, and is still adding tenfold in our days to the enjoyment of life. The Germans, French, Spaniards, Italians, &c., are more perfect in the art of dancing, but very rapid strides of improvement have exhibited themselves amongst

the islanders of Great Britain, so as to compete with the lightness and activity of our foreign competitors.

Speaking of the object of learning to dance, we must not close our eyes to this fact, that dancing produces the desirable effect of keeping all the muscular system of the body in action, and by so doing developes and strengthens the powers, so much sought after in all out-door sports. Then, again, Etiquette is so closely allied to dancing, that to know one and not the other seems almost impossible; and it is my intention to give, through the medium of this little work, such instructions as will facilitate its developement. We are glad to state that the prejudices of former years seem to be floating gradually away, and the human race of our day seems inclined to give those accomplishments a fair and almost unlimited test. And why should we not? Do we not read in some of the oldest books in Scripture of the people in those ages dancing? Do we not likewise in later periods in Scripture read of gatherings of people at wedding parties, and dancing? The temptations of evil can only enter the minds of the uncultivated, the vulgar, and uneducated class of society, which will, no doubt, in due course of time, find its own level, and will be buried for ever. But still we find a certain class of people, who, considering themselves well finished

in an educational point of view, doing all in their power to frustrate the intentions of all real lovers of physical developement. They contend that learning dancing is the stepping-stone to disgrace and ruin. Let me, in reply, quote, "Evil be to him that evil thinks." Not but that there are exceptional cases, as in everything else — for instance, reading, writing, eating, drinking, &c. In fact, it becomes a mere matter of opinion.

Dancing and Calisthenics are now indispensable in every school, and nothing can improve the young more than undergoing a course of Dancing and Calisthenic exercises. The improvement produced in the personal appearance of many of my own pupils has not only given great satisfaction to them and their friends, but has also been a source of gratification to myself; and many are the testimonials I have received from Principals of Schools and Private Families.

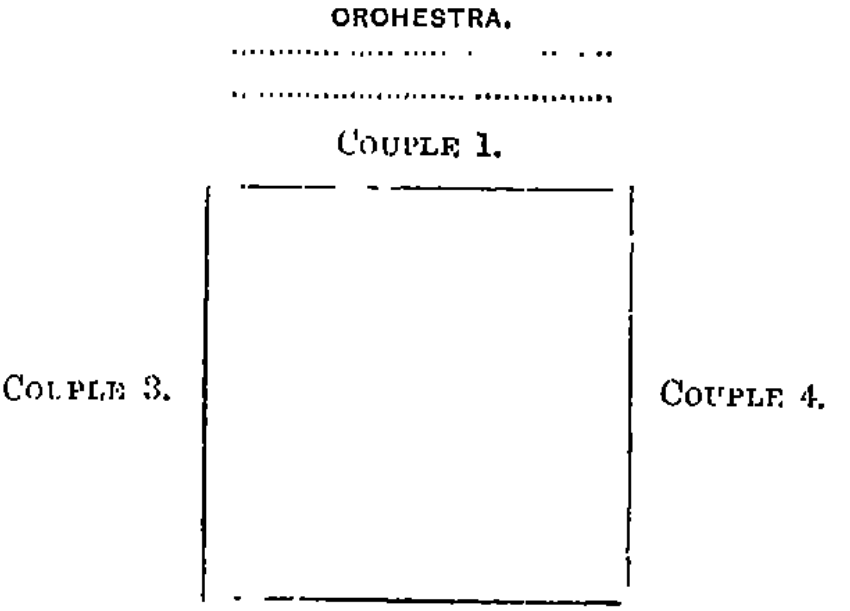
INSTRUCTIONS.

Positions.

To become a thoroughly good dancer it is necessary to observe:—1st, always to carry your body and head as erect as possible, but, at the same time, without any formal stiffness or unnatural affectation. 2nd, all ladies, in all dances, commence with their right feet, whilst gentlemen, in all ordinary dances (round dances) commence with their left. In Quadrilles, both sexes commence with their right feet. 3rd, ladies should always endeavour, when dancing, especially in quadrille dancing, to protect their dresses by slightly holding them with their hands on either side. Gentlemen should endeavour not to play with their hands, or even to forget themselves so as to hide their hands in their pockets; always to keep their feet still and

in one position (the second one). 4th, the positions of couples in a quadrille, of which generally four constitute a quadrille, are as follows: No. 1 always to be the couple standing with their backs to the orchestra, No. 2 opposite to No. 1, No. 3 to stand on the right hand of No. 1, and No. 4 opposite No. 3.

EXAMPLE.



5th, in ordinary round dances, the gentleman to place his right arm firmly round the waist of the lady, and to offer his left hand as a support to the lady's right hand, keeping his left elbow to his side, and by so doing raise his left forearm, but in such a manner as not in the least to appear stiff. The lady to place her left hand on the gentleman's right shoulder, and must

continually look over or towards the right shoulder of her partner, whilst, as before stated, she leans with her right hand upon the gentleman's left hand. 6th, all other positions for holding partners different to those described are discountenanced by all professional masters; for instance, placing the lady's right hand at your left side, or holding the lady's right arm with the gentleman's left perfectly straight out, or allowing both arms to hang down, &c.

Moves.

In general, the moves are literally neglected or ignored by many parties, whilst on the other hand they ought to be the most practised, so as to display the full advantage of ladylike and gentlemanly demeanour, combined with gracefulness and etiquette in connection with the accomplishment of dancing. Please observe: 1st, gentlemen to stand in the second position, and by slightly bending their backs hold their heads perfectly still, displaying the full face to the individual you move to; when returning to the upright position, not to rise too quickly, but rather slowly, giving an air of grace to your movements. 2nd, ladies to protect their dresses by holding them on both sides with their hands, and should, when moving, pull the dress slightly backwards, and stand with the right foot with the

toes at an angle behind the left, both feet pointing well outwards, and display the whole face to the person moved to, and smile in a ladylike manner; when rising to the original position, not to rise too quickly. 3rd, at the commencement of each dance, partners are expected to move to each other. In quadrilles you move to your own partner first, then to your side-partner, whom you as gentleman have on your left hand, and a lady has on her right, at the commencement of the first figure only, and repeat the same at the end of the quadrille. 4th, at all parties, whether public or private, all couples should commence dancing together, so as to cause less inconvenience. 5th, do not neglect, when entering a room as an invited guest, to make a most profound move to the assembled guests, and likewise when leaving the room.

Dress.

As regards dress, gentlemen should always endeavour to appear in evening costume, and ladies as lightly as possible. Neither ladies nor gentlemen should ever omit gloves—silk, white cotton, or thread preferable to kid gloves, as such make your hands feel uncomfortably hot. Wear as little jewellery as possible, as it might become entangled in the dress of others, and cause damage, independent of danger of losing

the same. It is considered bad taste to arrange a great display of gold or jewels. Light shoes or boots are highly essential to light and graceful movements, and particular attention should be given to the heels, that they are not too high, but they would be better almost without heels; hand-sewn boots preferable to pegged or riveted ones. Gentlemen's toilette to be of a very quiet nature, inasmuch as the exertions caused through dancing will at all times prove destructive to any extra artificial arrangement. The same with ladies. The toilette of married and single ladies must be distinctly marked, no matter how youthful a married lady is. Silk dresses, as a rule, are a decided objection in a ball-room; but a married lady may avail herself of appearing in *moired* of a light colour, or even in a light silk, trimmed becomingly light with tulle or flowers. Flowers are suitable for head-dresses, or (sparingly) a little jewellery. Unmarried ladies should adopt dress material of either tarlatan, gauze, tulle, areophane, net, fine muslin, lace, or (occasionally) fancy calico: such materials can be worn over silk skirts. The wearer must be very particular to adopt a colour suitable to complexion; for instance, a blonde to select delicate hues; a brunette the contrary to choice brilliant colours. As regards ladies in *deep* mourning, I advise them to absent themselves from ball-rooms altogether. If in

case any should be obliged to attend, let the choice of colours be of black and scarlet, or violet. Gloves, if worn (mittens, or half-gloves occasionally) should always be well fitting, and at all times be prepared with an additional pair in case of accidents or discomforts. Fans should correspond with a lady's dress. The dress of a gentleman is so limited that it contains no fresh regulation at all—only bear in mind, let the dress-coat be of a modern stamp, and black vest and trousers to be of a neat shape. As regards boots, never wear new boots at a ball or party, as the noise produced by such becomes a matter of annoyance, and many gentlemen have been lamed by not following the advice given. The tie should be white, the shirt-front must be plain, *á la militairé*, white gloves; a smoking-cap preferable to a hat at all parties, and no display of jewellery. Scented articles should, and must be, of the very best nature; Eau-de-Cologne of the purest nature preferable. As regards children, parents need not overcrowd them with fancy dresses, or even jewellery, or gaudy colours, but let plain and neat dresses serve the purpose of their enjoyment. As regards waiters, abandon the dress-coat with the male waiters, and furnish them with a jacket, *á la militairé;* with female servants, let the dress be plain black, as a decided distinction from that of the invited guests.

Sundry Instructions.

In Quadrilles, as well as in all other dances, lady-partners must be on the right-hand side. In Quadrilles, when advancing with partner or any other lady-partner, always allow her to join you with the hand nearest to you, so as to allow the lady to protect her dress with the hand remaining at liberty, as, at the same time, it gives a better appearance to the lady. If not perfect in the knowledge of the various figures of any quadrille, always prefer the places of No. 3 or No. 4 couples.

Do not attempt to display any scientific movements, so as to lead others to speak of your abilities as professional, but always appear to execute your movements correctly to the time of music, and with the ease and grace of an educated person. Be always attentive to your partners. Always be obedient to the Master of Ceremonies, in whose hands the entire management of the ball-room rests, and whose word, at all times, is the law in the ball-room.

If learning dancing under any professional master, never omit to practise the various lessons over and over again; and never forget, no matter how good the time of the music may be, to count, so as to make your movements correspond with the time of the music.

When promenading with your partner during

an ordinary round dance, always endeavour to keep in the centre of the room, so as to prevent collisions, or stand still with your partner, and allow the other couples to dance by you. Likewise, when dancing, always keep in due order, one couple behind the other, and as much as possible from them, and follow in a circular form.

Children can scarcely commence too young to learn dancing, as it will obviate any awkwardness or inelegance of carriage and figure, and will give an unlimited power of freedom and gracefulness of motion to all the joints of the body which cannot be obtained in after life. Many parents and guardians believe that when their charges are undergoing a series of Calisthenics, that such is sufficient to produce an ease and grace of carriage, but it is a mistake so to think. Calisthenics are simply movements for muscular exercise, and not for producing lightness and gracefulness of carriage; the latter accomplishment can only be obtained through dancing. Dancing is an art that gives elasticity to the most inert. No one should enter a ball-room or a dancing party who is entirely ignorant of dancing and its enchantments.

As regards refreshments, both ladies and gentlemen should be sparing until the interval, as in all cases the refreshment-stall or room is open the whole of the time. Married ladies and

gentlemen should very seldom dance together, and, in fact, a husband should not monopolise the company of his good lady. Engaged parties should avoid displaying their affection by dancing too often together in public.

The Time of Music.

The time of music to be observed in various dances is as follows:—In any Quadrille, 4 or 8; in a Polka, 4; in a Schottische, 8; in a Waltz, 6; in a Varsoviana, 6; in a Mazurka, 6; in a Galop, 2. And every person desirous of becoming an accomplished dancer, should count during the dance, no matter how excellent the time of the music played may be.

Translated French Terms, commonly used in Dancing.

In this section, the reader will find a number of French terms occasionally used by professional men, and the author gives them translated in case you might see them used in descriptions of dances.

A droite.—To the right.
A gauche.—To the left.
A vos places.—To your places.
A la fin.—To the end.
Assortment du quadrille.—Set of quadrilles.

A rebour.—The wrong or reverse way.

Balancez.—To set to partners.

Balancez aux coins.—To set at the corners.

Balancez en rond.—The whole join hands, and set in a circle.

Balancez et tour des mains.—Set and turn partners to their places.

Balancez quatre en ligne.—Four set in a line, joining hands.

Balancez quatre sans vous quitter la main.—Dance without quitting hands.

Balancez à vos dames.—Gentlemen dance four bars before their partner.

Ballotez.—A step repeated four times in the same position.

Balancez au milieu et tour des mains.—The gentlemen, with back to centre, balance and turn partners to place.

Balancez en moulines.—The gentlemen and ladies' right hands across.

Balancez les huit en rond.—All eight set in a circle.

Chaine Anglaise.—Two opposite couples, right and left.

Chaine de dames.—Ladies' chain.

Chassez à droite et à gauche.—Move to the right and left.

Chassez croisé tous les huit et dechassez.—Gentlemen all change places with partners, and back again.

Contre partie pour les autres.—The other dancers do the same.

Cavalier seul.—Gentleman advances by himself.

Cavalier seul deux fois.—Gentleman advances twice and retires.

Chassez croisez.—To change sides with partner, ladies to pass in front of the gentlemen, and then resume the places they had previously occupied.

Chaine des dames double.—All the ladies commence at the same moment. Ladies' chain across and back.

Chassez et dechasses.—To move to the right and left.

Contre partie le meme.—The others do the same.

Chassez croisé.—Change places with partners and back again, ladies passing in front.

Chassez ouvert.—Chassez from your partners.

Chaine Anglaise double.—The whole of the couples perform the figure at the same time.

Changez des dames.—To change ladies.

Demie chaine Anglaise.—Half right and left.

Demie moulinet.—The ladies advance to the centre, give right hands half round, and return to places.

Demie promenade.—Half promenade.

Demie queue du chat.—Half promenade.

Demie tour a quatre.—Four hands half round.

Das á das.—The two opposite persons pass round each other.

Demie rond de á quatre.—Four opposite hands half-round.

En avant deux et en arriere.—Ladies and gentlemen opposite to each other advance and retire.

En avant quatre.—First and opposite couples advance and retire.

En avant trois deux fois.—Three advance twice.

En arriere.—Retire.

En avant.—Advance.

En avant trois.—Three advance.

Figurez à droite.—Advance to the couples on the right.

Figurez devant.—Dance before.

Faire la reverence.—Bow and curtsey.

Grande promenade tous les huit.—All the eight dancers to promenade.

Holubieck.—Term used in the Mazourka.

Les cavaliers seul deux fois.—The gentlemen advance and retire twice.

La dame.—The lady.

Les dames.—The ladies.

La grande chaine.—The eight dancers in the quadrille figure to chassez all round, giving by turns the right and left hand to partners, commencing with the right.

La grande promenade.—All eight promenade quite round to places, leading to the right.

La grande tour de rond.—All join hands and dance quite round to places.

La main droit.—The right hand.

La maine gauche.—The left hand.

Le cavalier.—The gentleman.

Les cavaliers.—The gentlemen.

Les dames en moulinet.—Ladies' right hands across, half round, and back again with their left ones.

Le deux de vis-a-vis, main droite et main gauche.—The opposite lady and gentleman give their right hands crossing over, and the left re-crossing.

Le grande ronde.—The whole figure join hands and advance twice.

Le grande quarre.—The eight dancers in the figure to form squares.

Le petit quarre.—The four opposite dancers advance and set, the gentlemen pass round the ladies on the left, the ladies pass round the gentlemen on their right to respective places.

Les tiroirs.—The top couple advance to the place of the opposite couple, who glide simultaneously to the situation vacated by the top couple; the bottom couple join hands and to places, while the top couple glide back again to their original position.

La meme pour les cavaliers.—The gentlemen do the same.

Les dames donnent la main droite a leurs cavaliers.—Ladies give their right hands to their partners.

Les dames en moulinet.—The ladies' right hands across, half round, and back again with left.

Moulinet.—Hands across. The figure will explain whether this applies to the ladies or the gentlemen, or all eight.

Pas d' allemande.—The gentlemen turn their partners under their arms.

Pas de basque.—This step is peculiar to southern France, and bears a strong resemblance to the step of the Redowa.

Queue du chat entier.—The four opposite persons promenade quite round.

Traverssr.—Cross over.

Re-traverser.—Re-cross.

Traversez deux en donnant la main droite.—The two opposite persons cross over, giving right hands.

Re-traversez deux en donnant la main gauche.—They re-cross, giving left hands.

Tour aux coins.—Turn at the corners.

Tour des mains.—To turn and give both hands.

Vis-a-vis.—Opposite.

Pantalon.—First figure in the quadrille.

L'Ete.—Second figure in the quadrille.

La Poule.—Third figure in the quadrille.

Trenise and *La Pastorale.*—Fourth figures in the quadrille.

La Finale.—Fifth figure of the quadrille.

FROM THE MAZOURKA:

Kolo.—Hands all round to the right or left.

Holupka.—A stamp with the right foot to the

right, a hop with the same, raising and pointing the left foot to the left, the left foot close behind the right; another stamp, or rather glissade, farther to the right, the left foot being swept forward over the right, lightly touching the ground in passing. The same foot is swept backwards in the same manner, only pointed a little to the left.

Programmes.

The system of having Programmes has now been introduced into all ball-rooms, and likewise all drawing-room dancing parties, and has become a most necessary addition to the enjoyment of all parties. In the arrangement of dances on a programme, it is desirable to vary the dances, so as to have quadrilles and round dances placed alternately. Each dance should be numbered, and opposite to it there should be a blank, numbered to correspond with the number of the dance, for the purpose of writing in the name of the partner for such dance. The name of the Master of the Ceremonies and the name of the band should appear on the programme.

Never deviate from a programme, but carry it out to the letter. The programmes for ladies generally have elastic cords attached, so as to hang from the wrist. Gentlemen's programmes generally have pencils attached.

It is of the greatest importance to write your name distinctly on the corresponding lines, and observe the strictest attention to your engagements. Do not forget to write your own name on the top of the programme, in case you lose the same, that it can be easily restored to you. Do not fill a programme full of names, but always have a vacant line, even until the last number. Under all circumstances, do not engage the same partner in two successive dances. At evening parties, programmes should be neatly and elegantly got up, as all visitors like to preserve the same as a memento of past enjoyments. At any ball, either public or private, plain programmes are preferable. At all times get rather a few more printed than wanted, so that, in case of any being lost, you can furnish the loser a fresh one. In case of charity, or any other public ball, the title-page should contain the object of the ball. At a private ball or party if the family possess a crest, let that be the title-page, or any monogram of letters, or simply the name of the house and date. At the bottom of the engagement page have the name of the band employed inserted, and at the back put the "M. C's." name in full, or the stewards' names in full. Twenty to twenty-two dances should, in the author's opinion, be sufficient for a full night's ball. The following is a specimen of such a programme, as is generally adopted,

and its arrangement is usually found to please participators at balls :—

PROGRAMME.	ENGAGEMENTS.
1. *Polonaise*	1. . . . .
2. *Circassian Circle.* .	2. . . . .
3. *Quadrille*	3. . . . .
4. *Schottische*	4 . . . . .
5. *Lancers*	5. . . . .
6. *Waltz*	6. . . . .
7. *Quadrille*	7. . . . .
8. *Galop*	8. . . . .
9. *Caledonians*	9. . . . .
10. *Mazourka*	10. . . . .

The Ball-Room, and Varieties of Balls.

My recommendation to persons desirous of giving balls or parties that are thoroughly enjoyable is this, that the convenience of those guests invited, as regards comfort, ought to be the main consideration with the host and hostess. If not in a position to accommodate a large number of visitors, give the ball away from home, in places purposely erected for large assemblies; in fact, it is quite the fashion so to do, and has proved very successful, inasmuch as plenty of room and good floors are indispensable for a dance. Then, again, the host does not disturb his home, and returns to the same with

pleasure after a night of thorough enjoyment. A ball-room must be nicely decorated, but without much drapery, as drapery affects the sound of music, and likewise heats the room. The ventilation of a ball-room must be thoroughly good, and at all times in good working order. Cloth is spanned over floors occasionally, especially when the floor is in an imperfect state; but a good floor at all times is preferable. The doors in connection with a ball-room should be draped, and, in fact, the doors should be removed altogether, so as to make the passing in and out more comfortable. Trees and choice conservatory plants can be used in abundance in a ball-room, so as to make the room cool, and give a graceful and elegant appearance. If possible, hide the orchestra in plants of that description. There must be plenty of light, and glass chandeliers, decorated with artificial flowers, look the best, unless you can arrange plenty of side brackets. Mirrors, suitable for the room, are of importance in a ball-room, and may be freely displayed in all shapes. To enliven the scene, baskets hanging between curtains at the windows, with either real or artificial flowers, nicely scented, may be artistically placed. There must be an abundance of chair and ottoman accommodation; and no expense must be spared to make the room a luxurious paradise for the time being. The ante-rooms

must be fitted up in a similar manner, with every anticipated requisite, and each of such ante-rooms ought to be in charge of at least two competent persons to attend to all requirements of the guests. If a small fountain can be introduced in the entrance-hall, surrounded with shrubs, let it be done by all means. Scent the water, and make such entrance-hall into a retiring-room. Smoke and card-rooms are necessary evils, and often have marred the higher and more perfect enjoyments of the ball-room. Refreshment-rooms should be in connection with the ball-room; and if a supper is provided, entrust the arrangement of the same to the most perfect and most experienced purveyor you are able to secure. Everything in connection with a supper should be of the best quality; and the elegance of the supper-table and the refreshment-stall must be inviting and of a tempting nature. Do not omit having plenty of waiters; in fact, there should be one waiter to every two persons. See that the waiter's dress differs from that of your guests, as noted earlier on in my description of dress. Above all, make the best arrangements with a good band, and spare no expense on this point, as upon good music depends the entire success of the ball. Treat the musicians well, but without allowing them to overstep the boundary; in fact, in many cases — and it is the best — the orchestra is

allowed a certain sum for refreshments. Select the choicest airs for your programme; occasionally the names of the tunes are inserted on the programme. As host and hostess, stand at the head of the room to receive your company, and remember that on this occasion you are public property. Enliven your invited friends by your example, and act as medium of introducing everybody to everybody. If you have engaged a gentleman as Master of Ceremonies, entrust the entire management to him, or into the hands of your selected Stewards, if no M. C. has been engaged. Provide some distinguishing token for the M. C. or the Stewards, that your invited friends may at once discover them, and apply to them for introduction.

Having now given the reader a fair share of advice how to arrange a ball-room, I now will describe the varieties of balls. There are Charity Balls, Military Balls, County Balls, Race Balls, Hunt Balls, Subscription Balls, Invitation Balls, and Public Balls. All the above-named should be carried out under an admission ticket system, with vouchers attached, so as not only to limit the attendance, but to regulate and guarantee the respectability of the company. Military ball-rooms are generally noted for their elaborate and effective decorations.

There is one class of balls which forms a dis-

tinct series, and takes the form of Masquerades, Fancy Dress Balls, and Fancy Calico Balls. The first-named indicates that the persons attending such assume all kinds of grotesque imitations, so as to hide their persons and faces; in fact, make recognition almost impossible. This class of balls occurs most frequently on the Continent, and affords a great deal of amusement, and, as a rule, are highly enjoyable.

A Fancy Dress Ball permits you to assume a character of any description, or any nationality you like, but you must expose your features. In both kinds, when inscribing your engagements on your programme, you don't insert your name, but simply (if, for instance, as a masked party, you represent a bear) you might write "bear;" and if in Fancy Dress, representing a hussar, you write "hussar." It must be observed that at Masquerades the masks are taken off at twelve o'clock.

Calico Balls have been introduced, and the meaning of such simply is that your entire dress must be made of calico. Very effective costumes can be furnished by introducing or imitating a pack of cards, viz., four Queens, and four Knaves, or Kings, &c.

Etiquette for Drawing-Room and Ball-Room.

1. Endeavour to assume the most nonchalant movement possible when entering any room, and cast your eyes carelessly over those assembled.
2. Never make an engagement with a lady, unless you have been previously introduced to her.
3. During introduction stand in a bowing position.
4. Never uncover your hands when dancing.
5. Display as little jewellery as possible.
6. Always be attentive to conversation with your partner, and do not allow your eyes to wander after other couples when speaking with him or her.
7. Avoid putting your hands into your pockets as much as possible.
8. Never speak nor laugh loudly, so as to attract the attention of others.
9. Never accept the leading positions in any dance, unless perfect master of all its movements.

10. Do not forget to enquire whether your lady partner requires refreshments at the conclusion of the dance.
11. When asking a lady for her programme, observe the following: That you cannot engage a lady for two succeeding dances, but you can put your name down to any other (for instance, 3 and 5). On your own programme, opposite the corresponding numbers, enter the lady's name, and thus secure her for your partner. If you engage a lady for two consecutive dances, the Master of Ceremonies would have full power to cancel one of them.
12. Never press your society upon persons who seem indifferent to you.
13. Strictly adhere to the second position when in conversation with any one.
14. Always try to be as pleasant as possible with all parties; and, in case of any dispute, always appeal to the M. C. rather than have any unpleasantness.
15. Never appear at evening parties without gloves and slippers.
16. Never speak upon any topic unless thoronghly conversant with the subject.
17. Do not forget to ask the hostess for the honour of an engagement during the evening.
18. A lady refusing to accept a gentleman as

partner for a dance, cannot accept another during the same dance.

19. Having once taken up a position in a quadrille with your partner, you cannot leave the same place, although your bitterest enemy was to place him or herself opposite to you.
20. The usual form of asking a lady to dance is, "May I have the pleasure of your hand for the next dance?"
21. The slightest excuse is sufficient for a lady not to dance, and it is highly ungentlemanly to press or force a lady to dance.
22. Very bad taste is displayed by gentlemen hovering about doors, and declining joining in the amusement.
23. Having at the end of a dance taken your partner to the refreshment-stall or room, you cannot leave that lady there, but should conduct her back to her chair. So ladies should endeavour not to keep gentlemen too long, on account of other engagements he might have to fulfil.
24. The gentleman who dances with a lady in the last dance before supper, conducts her to the supper-room, attends to her whilst there, and conducts her back into the ball-room, unless prior engagements have been made.
25. It is extremely vulgar to eat or drink to excess at a ball.

26. Never forget an engagement, and excuses of any kind are most contemptible from either sex.
27. Gentlemen are expected, as well as ladies, to join in pleasant conversation while resting; and to introduce topics rather more entertaining than the heat of the room, the weather, or criticising the various styles and attitudes of dancers and their dress.
28. When taking leave of the room to retire, do so without causing attraction, so as not to disturb the pleasure of the remaining visitors.
29. Introductions in ball-rooms must end there; and no gentleman presumes to act, out of doors, on an acquaintance so formed, unless acknowledged by the lady.
30. After a private ball, it is customary to call upon the lady of the house, and it is sufficient to leave a card.
31. In asking a lady to go with you to a ball, it is customary to present her with a bouquet of flowers.
32. Show no partiality to any individual in a ball-room, as often unpleasantness arises from the same.
33. Gentlemen must at all times show the best attention to married ladies.

The Orchestra.

At all dances of a private character, the host and hostess must not depend upon the assistance from invited guests to preside at the piano; but it is by far the best to engage a competent player. As regards bands of music, it is better for those who have not large rooms to employ violin and piano; if more be wanted, make the number four, so as to constitute a quartett, viz., violin, piano, cornet, and bass. Be sure to engage good men, for, as stated before, on their performances depend the enjoyment of your guests. If a large number of men is wanted, leave the arrangements of music and selections of instruments in the hands of the bandmaster. Have numbers printed large enough to be seen at the far end of the room, informing the company of the number of the dance on the programme. Do not converse with the musicians whilst they are playing. Insist upon the gentlemen of the orchestra being dressed in black, so as to give, as much as possible, an appearance of full-dress to the ball-room. Attend well to the comforts of the musicians.

Duties of Master of Ceremonies.

He must always be a professional man, who thoroughly understands all dances, and likewise the rules of etiquette. He has the responsibility of seeing that everything conduces to the enjoyment of the whole company; and has unlimited power of introducing all persons, and should be appealed to by all persons in case of any misunderstanding. His decision becomes law, and all persons are obliged to adhere to the regulations laid down by him. He has the power of altering the programme, or, if time permits, he can add to the programme. The bandmaster must comply with his wishes, and take notice only of orders issued by him. At private parties he has to receive the company, and act as *bonâ fide* host. In fact, he undertakes the management, with all responsibility, in every case. If Stewards are acting, the master of the house undertakes the principal duties laid down above, the Stewards simply carrying out his wishes. So likewise in public balls of any kind. Decorations are worn to distinguish both M. C. and Stewards.

Quadrilles.

Quadrilles are now forming the chief part of programmes. A great variety have been introduced during the last ten years. Formerly,

quadrilles were a kind of Cotillon or Country Dance. Quadrilles can be danced with any even number of couples, who take their positions as per instructions on page 18. Six square yards are generally deemed sufficient room for one set, consisting of four couples.

Quadrilles generally comprise five figures, but there are quadrilles which consist of six, and others only of three, which will be described hereafter.

At the commencement of each figure in the quadrille, the Orchestra will play eight bars of music ere you begin dancing, giving you plenty of time to make a polite move, as in instructions on page 20.

First Set of Quadrilles.

Figure 1.—Couples No. 1 and No. 2 half-right and left, and return to places; balance to partners right and left; turn partners; ladies' chain and back; promenade to right across; half-right and left to places; couples No. 3 and No. 4 repeat the same.

Figure 2.—Couples No. 1 and No. 2 advance and retire; balance to opposite couple to right and left; cross over; balance to right and left; re-cross to place and turn partners; No. 3 and No. 4 repeat the whole. This figure is danced twice.

Figure 3.—No. 1 lady and No. 2 gentleman

cross over, exchange right hands, and, returning to places, join left hands; partners advance, join own partners' right hands, and short balance to right and left; half-promenade to opposite side; No. 1 lady and No. 2 gentleman advance and retire; advance to right hand, politely move, retire to place, and advance and retire with partners; half-right and left to places. Repeat by the ladies in succession.

Figure 4.—Couples No. 1 and No. 2 ladies' chain (which now is occasionally left out); balance to right and left to partners, and turn partners; No. 1 couple advance and retire; cross over, leave lady partner, and No. 2 gentleman advances and retires with both ladies, crosses over with them, and leaves them with No. 1 gentleman, who advances and retires with them both; crosses over with them both; all join hands, half-promenade to left; half-right and left to places. Repeat four times.

Figure 5.—All join hands and commence with the music to promenade to left right round; keeping hold of hands advance and retire together; turn partners; ladies advance and retire; gentlemen the same; balance and turn side-partners; promenade round, and again all joining hands advance and retire, and repeat the figure as explained, until you get your own partner back; promenade chassez; second time galop.

2.—The United Kingdom Quadrille.

The United Kingdom Quadrille received its name from the formation of its three figures, which originally used to be danced in national costumes to the national airs of the three countries—the first England, the second Ireland, and the third Scotland. During the reign of good Queen Bess it received the patronage of royalty.

Figure 1.—Couples No. 1 and No. 2 advance and retire; half-right and left; advance and retire; half-right and left to places; all balance and turn partners; promenade round. Repeat twice.

Figure 2.—Couple No. 1 advance and retire; cross over, leave the lady; the three advance and retire twice in a straight line; No. 1 gentleman retires to his place; No. 1 gentleman advance and retire; cross over; right hands across and promenade to left; left hands across and promenade to right; the four join hands, promenade half round to opposite place; half-right and left to place. Repeat Nos. 2, 3, and 4.

Figure 3.—All face to right, and promenade singly round towards right hand, back to place; balance and turn side-partners; No. 1 couple advance and retire; cross over, and No. 1 gentleman stands on No. 2 gentleman's left hand, No. 1 lady and No. 2 lady's right hand; No. 3 gentleman and No. 4 lady advance and retire;

cross over to outside corners of No. 1 lady and gentleman; No. 3 lady and No. 4 gentleman advance and retire; cross over and stand next to own partners; all join hands, advance and retire twice in strait line; No. 3 lady and No. 4 gentleman cross over to own places; No. 4 lady and No. 3 gentleman do the same; No. 1 couple join hands and promenade to place; turn partners round, and repeat three times. Finish with grand promenade.

3.—The Lancers' Quadrille.

This quadrille is the most in favour with the general public, and in itself richly deserves the full patronage of every one. It consists of five figures, and, with the exception of the third figure, is universally danced alike in all circles of society. Observe that in this quadrille alone, in distinction from all other quadrilles, you turn partners with both hands round, but strictly withhold from swinging partners round.

This quadrille is of a very old date. It was originally danced in the costume of the Polish Lancers, by both ladies and gentlemen, at the Court of Louis, the expensive monarch of France. And even now, at some of the Continental masquerades, you might find parties amusing themselves by introducing that costume in this favourite quadrille.

The Lancers can be danced by more than four

couples, and the author has had the honour of introducing it to be danced with six couples, and as many as eight couples. The formation of the figures is most beautiful, and gives the dancer an elegant and graceful appearance.

The third figure here introduced is entirely my own composition.

Figure 1.—No. 1 lady and No. 2 gentleman advance and retire; advance again and turn with both hands from left to right, round, back to places; No. 1 couple lead through, No. 2 couple at the same time chassez half-right and left outside to No. 1 couple's place, and return leading through to place, whilst No. 1 couple chassez right and left outside to place; balance, and turn side-partners round with both hands. Repeat three times.

Figure 2.—No. 1 and No. 2 couples advance and retire; advance again, leaving ladies facing to own partners, *move*, and gentlemen retire to place; the four balance to right and left; turn ladies with both hands to places; Nos. 3 and 4 couples *move* to their partners, retire, join hands opposite to own partners' hands with couples No. 1 and No. 2; advance and retire four on each side; turn partners with both hands to places; No. 3 and No. 4 couples repeat, and then repeat the whole.

Figure 3.—The four ladies advance to centre and remain; the four gentlemen advance and

remain; the four ladies retire two steps; the eight join hands and *move;* retire with partners; ladies join their right hands in the centre; gentlemen join their own partner's left hands, and the whole promenade round back to places, leaving ladies facing own partners in the centre, and *move*, gentlemen retiring to place; ladies advance to their places; gentlemen advance to centre and remain; ladies do the same; gentlemen retire two steps, and join hands right and left; the eight *move;* retire with partners; gentlemen give their left hands across in the centre; ladies join their left hands with the gentlemen's right hands, and promenade round to place with partners, gentlemen remaining facing partners in the centre; ladies retire to place, and *move* to partners. Repeat the whole.

Figure 4.—Couples No. 1 and No. 2 advance to right hand side couple, *move*, cross over to right hand, keeping ladies always on the outside, facing opposite side couples; *move;* chassez the ladies to their left hand in front of partners with four steps; gentlemen with four steps to their right, keeping in front of opposite lady partners; short balance step; face your own partner, and turn with both hands to places; couples No. 1 and No. 2 half-right and left, and back to places; repeat by No. 1 and 2, advancing to left hand couple first, and repeat the

whole. Repeat by couples No. 3 and No. 4.

Figure 5.—Grand chain half round; short balance step; *move;* grand chain to place; short balance step; *move* to partners; No. 1 couple promenade in centre round, and turn backs to quadrille facing the orchestra; No. 3 couple fall in next; No. 4 couple after, No. 2 couple standing last, so that all right face in one direction, to the music; chassez of ladies to left in front of gentlemen with four steps; gentlemen at the same time chassez to right hand with four steps; short balance step by all; ladies chassez to right; gentlemen same time to left; short balance step; ladies lead round to right hand; gentlemen at same time lead round to left hand; meet partners at No. 2 couple's place, join gentlemen with their left hands, ladies' left and promenade forwards; *move* to partners; retire; join hands on either side, all gentlemen on one side, and all ladies on the other; advance and retire in lines; turn partners with both hands to places; grand chain, and repeat with No. 2 couple promenading round; afterwards with No. 3 and No. 4 couples; and finish with grand chain.

The 12th Lancers,

when danced, compose six couples, placed with two couples on either side of No. 1 and No. 2 couples. The first three figures are danced as

explained before; the fourth and fifth figures are slightly altered, viz. :—

Figure 4.—No. 1 and No. 2 couples advance to right hand side couples, *move*, and retire to place; *move* to opposite couple; the two ladies chassez to left with four steps, the gentlemen to right with four steps, short balancing, turn own partners twice round to place; half-right and left with No. 1 and No. 2 couples. Same couples repeat the figure by advancing to left hand side couples. The side couples, of which there are four, commence by No. 4 side couple nearest to No. 1 couple, and No. 3 side couple nearest to No. 2 couple advance to No. 1 and No. 2, *move*, turn with partners round in the centre, and meet, *move;* whilst so doing the other two (No. 3 and No. 4 couples) advance, No. 3 to face No. 1, No. 4 to face No. 2, *move;* the whole six ladies chassez four steps to left, the six gentlemen to right same time; short balance step; face your own partner, and turn partners twice round to place; No. 3 and No. 4 couples half-right and left. Repeat same movements with the two No. 3 and No. 4 couples to left, who stood still at first.

Figure 5 is danced same as in first description, until No. 3 couples and No. 4 couples come to promenade round, when the whole six couples form, instead one set of quadrilles, two.

The 16th Lancers.

All the figures are danced as in the original Lancers, with the exception that in the third figure, we take hold of our own partners after the salutation, and promenade reverse way all round. In the fourth figure, having two couples on each side, the couples whose ladies occupy their positions on the outside right hand corners advance to the couples nearest their right hand, *move*, and then cross right over to exactly the opposite couple, *move*, and the whole sixteen dance the figure as before explained; and when turning partners twice round, don't come back to place, but to the position of the couple they had on their left hand, and go half-right and left with the corner couples. By repeating the so-called "moving-call," and turning partners, you will find yourself at your original place.

Figure 5 is danced with two couples at the same time. Each two couples, when promenading round, will form two quadrilles, only that each time the grand chain is danced together. Sometimes ladies by themselves dance the grand chain on the outside, and the gentlemen in the inner circle at the same time.

4.—The Caledonian Quadrille.

This is one of the oldest on record, and formerly was danced at the courts of the various Chiefs in Scotland at every opportunity. This

elegant quadrille, we are glad to say, is reviving fast, and is really one of the liveliest we can describe. It was danced at the Fancy Dress Ball given by the Lord Lieutenant of Ireland, in Dublin, last season, by eight officers of the 17th Lancers and their ladies in the costume given to that regiment by James I., and produced a marvellous effect. It consists of five figures, which form a very lively dance.

Figure 1.—No. 1 and No. 2 couples right hands across, promenade round, giving left hand across; balance and turn partners; ladies' chain; promenade across; half-right and left; repeat once. Sometimes all eight commence by giving right and left hands across; double ladies' chain; promenade with partners round.

Figure 2.—The four gentlemen advance and retire twice; balance to side partners; turn with right hands twice round; promenade round with each side partner, until meeting your own lady partner; second time ladies advance; third time gentlemen; and the last time the ladies.

Figure 3.—No. 1 lady and No. 2 gentleman advance and retire; advance and turn to place; No. 1 couple lead through and return outside of opposite couple to place; No. 2 couple outside across, and return to place leading through; balance and turn side partners; all joining hands advance in a circular form and retire; turn own partners round. Repeat three times.

Figure 4.—No 1 lady advance with No. 2 gentleman, and stop; ditto No. 2 lady and No. 1 gentleman; turn partners to place; the four ladies chassez to right, taking each other's place, and stop whilst the four gentlemen chassez to left; ladies right again, gentlemen to left again; all join hands and promenade in a circle to left to place, and turn partners. Repeat three times.

Figure 5.—All promenade round; No. 1 couple continue; ladies advance and retire; ditto gentlemen; balance and turn partners; grand chain half round; promenade to place; turn partners; corner chain. Repeat three times, and finish with grand promenade.

5.—The Coulons Quadrille.

This is used sometimes as a Galop Quadrille. It is composed of five figures, and, if nicely danced, presents a very lively and graceful dance, and is well adapted for military circles. Any ordinary quadrille music can be used.

Figure 1.—No. 1 and No. 2 couples half-right and left; No. 3 and No. 4 promenade contrary to partners outside of quadrille right round to places; all balance and turn partners; ladies' chain across and back; half promenade; No. 1 and No. 2 couples half-right and left; No. 3 and No. 4 couples contrary to partners outside to place; No. 3 and No. 4 couples repeat.

Figure 2.—No. 1 and No. 3 ladies and No. 2 and No. 4 gentlemen advance and retire twice; in a circle cross over to opposite place; advance and retire; re-cross to places whilst the remaining parties balance to right and left; turn partners. Repeat three times.

Figure 3.—No. 1 and No. 3 ladies and No. 2 and No. 4 gentlemen cross over to each other's places; re-cross, taking hold of each other's left hand, and own partners join with right hand; short balance; half promenade; the same four persons advance and retire; advance to right and *move;* advance and retire with partners, all four couples; No. 1 and No. 2 couples half-right and left; No. 3 and No. 4 couples outside contrary to places. Repeat No. 3 and No. 4 couples.

Figure 4.—The fourth figure from First Set of Quadrilles, danced by the four couples at once; No. 1 and No. 3 couples, No. 2 and No. 4 couples facing each other, commence with ladies' chain, No. 1 and No. 2 advancing first.

Figure 5.—Grand promenade round, as if dancing an ordinary galop, keeping firmly hold of partners; No. 1 and No. 2 couples chassez forward, and when retiring No. 3 and No. 4 couples chassez forward; No. 1 and No. 2 couples chassez across; No. 3 and No. 4 the same; repeat the whole, and when each couple has got to its place, ladies' chain across and

back; promenade round; repeat the same, second time No. 3 and No. 4 couples commencing; final grand chassez galopade.

6.—Le Prince Imperiale Quadrille.

This is the most graceful Quadrille, and consists of five figures. The music generally used was specially written for it, but the figures can be used to any ordinary quadrille music. This elegant dance has been a favorite upwards of nine years, and always appears new at every season, and has given the greatest satisfaction of any quadrille ever used. The figures are a little complicated, but have the desired effect of displaying considerable grace and elegance.

Figure 1.—No. 1 and No. 2 couples cross over to right hand side couples, and retire with the lady of that side to opposite places; re-cross to places with both ladies; grand chain of ladies in the centre, finishing by facing own partners; *move* to the right; balance to right and left; turn partners to place; repeat by No. 3 and No. 4 couples; and afterwards repeat the whole.

Figure 2.—No. 2 gentleman cross over, and turn with right hand No. 1 lady round, keeping hold of her right hand; No. 1 gentleman at the same time, having turned round, joins his lady's left hand, and the two gentlemen retire and advance with No. 1 lady in the centre; No. 2 lady advance with them; turn opposite lady

partners to your own place; half ladies' chain; promenade of the four ladies in the centre round towards their right hand; gentlemen outside round to left; repeat the same three times, each time commencing by turning the several ladies in rotation round.

Figure 3.—No. 1 couple advance, leave lady partner, *move;* gentleman retires to place; No. 2, No. 3, and No. 4 couples do same; ladies join right hands in the centre, and promenade half round to left, whilst gentlemen promenade outside half round to right hand, join their lady partners with right hand, and all eight (ladies still having hands across) promenade to places; ladies remain in centre, *move;* balance to right and left; turn partners to place; repeat three times, each time commencing with couple in rotation.

Figure 4.—No. 1 and No. 2 couples advance and retire; cross over to right hand side couple, and No. 1 lady remains on No. 3 gentleman's right hand; No. 2 gentleman on No. 4 lady's left hand; No. 1 gentleman and No. 2 lady retire to places; the three on either side join hands, advance and retire; advance, *move*, and retire; No. 1 gentleman and No. 2 lady advance and retire, advance to right hand, *move;* the four join hands on either side; half promenade; half-right and left to places; repeat by side couples advancing; crossing over and repeating

movements of couples No. 1 and No. 2. Repeat the whole with leaving remaining partners on sides.

Figure 5.—Grand turning promenade of ladies to right, gentlemen turning each lady with right hand in succession, until own partners come back; No. 1 and No. 2 couples advance and retire; advance, leave lady facing *you*; *move*; balance right and left, turn partners to place; grand turning promenade of ladies again. Repeat the whole, No. 3 and No. 4 couples advancing, and finish with grand ladies' turning promenade; all four couples advance and retire; advance, leave ladies facing you; gentlemen retire; grand move to partners; hand ladies to places; *move* to side partner, and finish with *move* to own partners.

7.—Quadrille a la Cure.

This is an old French Court Quadrille, and consists of five figures, representing very fine movements. Some professors have called this quadrille "Prince Albert."

Figure 1.—No. 1 and No. 2 couples advance, retire, and half-right and left, balance to contrary partners and turn your own, half ladies' chain, and half promenade, advance, retire, advance, take partners to places.

Figure 2.—First lady and No. 2 gentleman advance and figure round before the side couples,

advance and chassez to places, chassez to right and left, cross back, give the right hand, balance, and turn partners.

Figure 3.—All eight cross over, turn at corners and back, all eight join hands, balance, and half promenade; first lady and No. 2 gentleman advance, retire advance, *move*, and turn to places; gentlemen take the next ladies on their right to opposite places, the same repeated, advance and turn partners to places.

Figure 4.—First couple advance and retire; advance the lady, going to the front of the opposite couple; the three balance, turn, and hand three round the lady; re-cross, balance, and turn, promenade, and turn to each side of the figure.

Figure 5.— All eight turn partners round and quarter chain; repeat, half promenade, and turn partners; first lady advance and retire; opposite gentleman the same; No. 1 and No. 2 couples chassez to the couples on their right, at the same time the side couples chassez, open, retire to places; all eight move round in a grand cross. Promenade to finish.

8.—The United Nations' Quadrille.

A very popular dance on the Continent of Europe and in America, and is in high favour in all drawing-room society. It consists of five figures, viz., Russia, France, America, Germany, and England. The fourth figure is danced to

an ordinary waltz, the other figures to quadrille music.

Figure 1.—First lady change places with the fourth, second with the third, first gentleman with the fourth, second with the third; all advance, balance, and turn to places; first four balance and turn; promenade. Repeat this figure: the third lady takes the lead.

Figure 2.—Four ladies advance to the centre and turn; gentlemen the same; first lady and opposite gentleman chassez to the right, advance, turn, retire, and chassez to the left; hands eight half round and turn; No. 1 couple inside to places; sides the same. The other six repeat the same.

Figure 3.—First couple right and left with the couple on the right, second couple the same at the same time; the first four balance and turn; No. 1 and No. 2 couples advance; hands four round; ladies' hands across and turn to places; all eight chassez across and back four times.

Figure 4.—Waltz chain figure half round; promenade to places; No. 1 and No. 2 ladies change places, the other six do the same; promenade to places four times.

Figure 5.—The first lady lead round inside the figure to the left, first gentleman to the right; first four balance and turn, all eight cross over and back; the grand square; the other six repeat this figure. Finish with the second grand square.

9.—Polka Quadrille.

Many professional men have tried to establish new figures as substitutes for this one quadrille, but all have signally failed in their object. The five figures of the First Quadrille are generally used, using the chassez movements of quadrilles to dance the figures in polka time, counting four only. The music to consist of different polkas for each figure.

10.—The Galop Quadrille.

This is of Hungarian origin, and consists of four figures, to which the music of the galop is used.

Figure 1.—Galop chassez, turning at each corner; No. 1 and No. 2 couples half-right and left, No. 3 and No. 4 do the same; galop to places; ladies' chain across, and galop promenade right round. Repeat once.

Figure 2.—No. 1 and No. 2 couples advance, change partners, and retire; No. 3 and No. 4 couples the same; galop right round; No. 1 and No. 2 advance, change partners, and retire; No. 3 and No. 4 do the same; galop round. Repeat once.

Figure 3.—No. 1 and No. 3, No. 2 and No. 4 couples half right and left, and back to place; galop advance and cross over; return same way; ladies' chain; galop right round. Repeat once.

Figure 4.—All four couples galop round and

advance together, retire, galop half round, ladies' chain, galop right round. Repeat once, so as second time to get back to places.

11.—Circassian Circle.

This interesting dance is generally used at the commencement of evening parties or balls, and is very well adapted for that purpose, on account of its necessitating the meeting all the company during the dance. It is of modern composition, and the first figure of the Caledonian Quadrille is generally danced to any music of any first or last figure of quadrilles. It likewise can be danced in waltz time to any waltz, and becomes then exceedingly graceful. Any number of couples can join in it, forming a circle round the room; one couple to face the other.

12.—The Nine-Pins Quadrille.

This is considered the most comical dance on the list, and was introduced from the Germans, who dance it under the name of Kögel (or Skittle) Quadrille. It is danced by nine persons, generally five gentlemen and four ladies. Four couples arrange themselves according to quadrille positions, and No. 1 and No. 2 couples commence to chassez galop, by counting four, towards each other; whilst retiring, No. 3 and No. 4 couples do the same, No. 3 and No. 4 retiring; at the same time No. 1 and No. 2 galop

to opposite sides, No. 3 and No. 4 doing the same; No. 1 and No. 2 repeat the first movement, likewise No. 3 and No. 4; all four couples return to places as before; ladies' chain across, balance and turn partners; whilst doing so, No. 5 gentleman places himself in the centre, and turning Nos. 1, 2, 3, and 4 ladies round, the gentlemen forming a circle round No. 5 gentleman, who, clapping hands, stops the music; all five gentlemen try to obtain a lady partner; the one left without partner takes the place of No. 5 gentleman. Should there be more than one quadrille dancing (say three or four), you must appoint only one out of the number to clap his hands for the music to stop, so as to cause no confusion or dissatisfaction.

13.—Ec'Cosaise.

Names for German and French quadrilles, comprise a very great variety of foreign quadrilles of no use to the English. Any one knowing anything of waltzing will be quite able to join in any of them.

14.—The Cotillon.

The Cotillon, an old Continental dance, originally used in place of quadrilles, but now almost ignored, was generally danced at the conclusion of the evening. It consists of a waltz in the usual form, varied by eccentric figures at the

pleasure of the parties engaged in it; such as placing chairs in the centre of the room and waltzing between them; placing a lady in a chair and bringing each gentleman in succession till the lady chooses one for a partner; drawing from a pack of cards, when the lady and gentleman who draw similar cards waltz together; a lady throws a handkerchief, and the gentleman who succeeds in catching and restoring it waltzes with her, &c. At the end of each device, the lady resumes her original partner, and joins in the promenade waltz.

15.—Waltz-Quadrille.

There are six different kinds of Waltz-Quadrilles. The one explained below has been specially and entirely arranged by me. They can be danced to any ordinary waltz music. They combine taste and gracefulness in all the movements. Each Waltz-Quadrille consists of only three figures.

Rudolph's Waltz-Quadrille.

Figure 1.—Waltz round, balance to partners (short balance step), and turn round with right hand, balance again, and turn round with left hand, ladies' chain, waltz half round, No. 1 and No. 2 couples half-right and left, whilst No. 3 and No. 4 couples waltz outside contrary to each other to places. Repeat once.

Figure 2.—The four ladies join right hands across and promenade to opposite sides; gentlemen join opposite partners and promenade to opposite places; ladies' chain to own partners; turn partners and waltz right round. Repeat once.

Figure 3.—Sarabands round, turn partners, No. 1 and No. 2 couples waltz across, No. 3 and No. 4 do the same, corner chain, all waltz round. Repeat once.

16.—The Saraband or Spanish Waltz.

This is the National Dance of the Spaniards. It is a most elegant and graceful dance.

All promenade during the introduction; then form in a circle round the room, in sets of two couples each—*vis-a-vis*. All four balance to centre, ladies pass to right inside, gentlemen to the left outside; repeat three times; all join hands and repeat four times; waltz eight bars; repeat with next couple, and so on at pleasure. Generally finish with an ordinary waltz, *ad libitum*.

17.—La Tempete.

Form a line of four, the two ladies on the two gentlemen's right; four more opposite to the first four; form lines of four behind the second line, as many as intend to dance.

Figure.—The two first lines advance and retire.

15.—E.

twice, right and left, chassez across to the right and left with your partner, déchassez; in returning, you go behind the second couple. The centre four hands round, the outside couples turn, and back all eight. The four inside give right hands across, whilst the two couples outside give hands also; turn once round to the left, after which all eight change, and, giving left hands, turn once round to the right, finishing to places; advance and retire, holding hands; the four leading couples lead through the second line, and begin the same figure with the third line, and so on to the end of the dance.

18.—Highland Reel.

This exhiliratiug dance has now become as favoured a guest at the balls at Buckingham Palace and at the re-unions of the aristocracy, as it was wont to be at the humblest cottage of the peasant, and at the gatherings in the Highlands. With her gracious Majesty Queen Victoria and the coronetted visitors, it is welcomed with as warm zeal as with the Scottish laird and his kilted dependents. To its necessary agility of movement, infinite grace and finish may be united; and its vast variety is as exhaustless as its figures are piquant and picturesque.

The following are the Gaelic names used in the Highland Reel:—

Kemshoole.—A forward step to perform the

reel with; it is in fact a chassez, concluding with a hop.

Minor Kemkossy.—Balancing step. Take the right foot from the left before, and place it behind the left; sink and hop upon it; repeat the same with the left.

Single Kemkossy.—Setting or footing step. Pass the right foot behind the left to the fifth, bound with the left to the second, pass the right again behind the left, make a hop upon it, pointing the left foot in the second position; repeat with the left.

Double Kemkossy.—The right foot passes four times before the hop; same with the left.

Lamatrast.—Bound forward with the right foot to the fifth, and hop on the left; spring back and hop on the right till the second part of the tune is finished.

Laby-trast.—Complete *ballotte.*

Lisingthrasd.—Spring into the second with the right foot, passing the left across it again; same with the left; to be repeated four times.

Fosgladh is a series of *glissades* passed before and behind, finishing in the fifth position.

Guartag.—Step the right foot into the second position, hop upon it, and pass the left foot behind, hop and pass it before, hop again and pass it behind, turning round to right; repeat same to the left, and the step is completed.

To these are added a great variety of beauti-

fully animating steps, not easily describable in print. The Duchess of Sutherland's new Highland Reel was introduced at the Caledonian Ball, held at Almack's. It partly becomes a quadrille, and is danced as follows:—

Four stand up in a line, ladies outside; these set, reel, or figure of eight; the two gentlemen face and set, all go round each other in a circle, and ladies take the centre, and set to partners; then reel as before; gentlemen take the centre and set to reverse partners, the circle as before; the two gentlemen set and turn all round with right arms locked; again set, and turn with left arm; the reel as before; ladies take the centre, and set and turn to each other; the circle as before; gentlemen take the centre, set and turn the ladies, and final. Any number can dance the figure.

Ordinary Round Dances.

19.—The Polka

Is one of the many dances introduced from the Continent. It consists of a great variety of figures, from which we only take one, which receives the above name in all circles. It is performed by the following movements:—

The gentleman begins by raising his left foot. Spring lightly on the toes of the right foot, and almost at the same time slide the left foot to the

side, finishing on both feet, bringing up the right foot to commence the second movement, and proceed in the same manner with the right foot. The same instructions for the ladies, commencing with the right foot. Be careful to avoid collision with the other couples. At present the Polka is danced without springing at all, and any person having learned the various movements in connection with a quadrille will, by adopting the balancing movement, dance the Polka in accordance with our present style.

20.—*(a)* The Schottische.

This dance found its origin in Scotland, and is one of the varied figures of the Highland dances. Its movements follow those of the Polka, and some people hold that it takes its origin from the Polka. It is danced in couples, and the position is identical with the Waltz. It commences with three *pas marche* sideways, finishing with one foot up behind, then spring on the foot that is down; the same with the other foot; then four times *jette* forward; spring on the foot which is down. In some instances, the *Valse a Deux Temps* is introduced in lieu of the four *jettes*. In plainer language, use with your partner the balancing steps, counting four going forwards and likewise counting the same coming back; then add four springing steps to the dance, turning, at the same time, your part-

ner round; gentlemen spring with their left foot first, then with right, then with left, and right again, recommencing the first movement of the dance as before described. Ladies commence with their right feet, making the same movements as the gentlemen.

(b) The Double Schottische.

Perform the movements exactly as described in the above directions, except that you must advance and retire by counting eight, and springing eight times on the feet instead of four. Gentlemen to commence with the left foot, ladies with the right.

(c) Highland Fling Schottische.

A Scotch dance, lately introduced from the Highlands. Gentlemen spring on both feet lightly, keeping left in advance, touching the floor with toes, turning round with polka steps; make same movements with right foot in advance; repeat the whole, and then spring as described in *(b)* eight times on your feet, ladies commencing with right foot. The music of any ordinary schottische may be used, but the music of the "Keel Row" is well adapted to the movements.

(d) The Gorlitza.

This dance was introduced into London in the spring of 1851. It is a Polish dance, much

in vogue in the metropolis, and requires some little practice to dance it gracefully. The movements, being somewhat varied, it is danced in Schottische time, which it somewhat resembles. It is danced by two persons, whose position is the same as in the waltz.

First: One bar of the polka in turning half round, and the same without turning, finishing on both feet, the left foot forward for the lady as well as for the gentleman. Spring on the right foot, at the same time raising the left foot in front, let the left foot fall behind the right, *glissade* with foot towards the right, finishing with the left foot in front. Second: Spring on the right foot, at the same time raising the left foot in front. Let the left foot fall behind the right, *glissade* with right foot to the right, finishing with right foot in front. These two movements are repeated, finishing the second time with left foot in front.

Second Part: Mazourka step to the left, turning half round; Cellarius step with the right foot to the right, left foot falls behind; *glissade* with right foot in front; mazourka step with right foot to the right, turning half round; Cellarius step with left foot to the left, right foot falls behind; *glissade* with left foot, finishing with left foot behind. For the lady it is precisely the same, only she does it with her left foot when the gentleman is doing it with his right.

21.—Galop.

An ordinary round dance, belonging to the Hungarians—in fact, their national dance—is of the most exciting nature, and the quickest on record. It is highly favoured in all societies, and is universally known. The steps of the dance are a chassez with left foot (gentlemen), and chassez with right foot when turning; ladies commence with right foot first.

22.—Rhein Galop.

Introduced by the author from the German Rhine country. It consists of four chassez movements forwards, retire by eight chassez steps backwards quickly; repeat the same, galop sixteen bars, and commence again with four chassez movements forwards, and so on.

23.—The Waltz.

The Waltz is the German national dance. It consists of a great variety of movements. It will suffice to state that all the various movements are based upon one system, viz., the six-step evolutions.

(a) Valse a Trois Temps, or Old Waltz.

A favourite dance of the late Empress of France.

The gentleman begins with his left foot, making one step to the left and two backwards

in turning one half round; he then with the right foot makes three steps forward in turning the other half round. The movements of the ladies are the same, beginning with right foot.

(b) Teuton Waltz, or Deutscher Spring Waltzer.

One of the most popular dances in Germany, and almost the best liked.

The gentleman advances with left foot, springing up, counting three, turning half round, springing on right foot, counting three, turning half round, and so round. The ladies commence with right foot.

(c) Valse a Deux Temps.

This Waltz, which has now become so great a favorite as nearly to supersede all others, contains, like the common waltz, three times, but differently divided. The first time consists of a gliding step, the second a chassez, including two times in one. A chassez is performed by bringing one leg near the other, then moving it forward, backward, right, left, and round. The gentleman begins by sliding to the left with his left foot, then performing a chassez towards the left with his right foot without turning at all during the two first times. He then slides backwards with his right leg, turning half round; after which he puts his left leg behind

to perform a chassez forward, turning then half round for the second time. The lady dances in the same manner, except that the first time she slides to the right with the right foot, and also performs the chassez on the right, and continues the same as the gentleman, except that she slides backwards with her right foot when the gentleman slides with his left foot to the left; and when the gentleman slides with his right foot backwards, she slides with her left foot to the left.

(d) German Waltzer.

The latest introduced consists of—gentleman chassez forward with left, turning half round with left foot, and short steps, quickly turning to right again chassez with right, two short steps with left foot. Ladies commence with the right foot.

(e) The Redowa.

This dance was introduced into London from the French metropolis, where it met with a most decided success, by Mon. Coulon, a Parisian teacher of the highest eminence. It is a very simple and elegant valse, and, like the Cellarius, very improving. The position is the same as for the *valse à trois temps*, and may be done in turning to the right or left, or going forward or back and without turning. The step is a *pas de Basque*, the rythm two in each bar, the music

being three-four time, and, like the mazourka, has the accent on the first and third beat of each bar.

(f) The Tyrolese.

The party to be placed as in the Spanish dance.

Figure.—First gentleman balance to second lady, and swing quite round with right hand; join the left hand to the third lady's left hand, at the same time first lady balance to second gentleman, and swing quite round with left hand; then, still keeping hold, join the left hand to the third gentleman's left hand. In this position set, and first gentleman swing the lady on his right with his right hand, while the first lady swings the third gentleman who is on her right hand with her right hand; first lady and gentleman, still keeping hold, join their left hands, which bring them into *La Poule* figure; the four balance, and each gentleman swings the lady on his right with his right hand, then *Pousette.*

This dance requires a slow waltz of four parts.

(g) La Cellarius.

This is a very elegant and most improving dance. It was arranged and adapted by that eminent teacher of dancing, Mon. Cellarius, of Paris, from the steps of the mazourka; hence it is sometimes called Polka-Mazourka. It is

done in turning, and the turn reversed; also without turning; that is, the gentleman going backward, the lady forward, and this reversed by the lady going back and the gentleman forward; also in doing two mazourka steps, then one polka step in turning half round at the end of every second bar. The music is the same as for the mazourka.

24.—The Mazourka: Polish National Dance.

The finest national dance known, and belongs to the once famous Poles. It consists of sixty-four different *tours* or figures, from which we have taken three or four, and formed them into very fine and most elegant dances. In days gone by, the Poles held the same position in the civilised world as the French do now in our age, as regards fashions; and I may inform my readers that everything at the various Royal entertainments was in Polish style, even so far as to embrace the speaking of the language of that nation. This very pretty and most improving dance had its origin in a most beautiful province of Poland, called Mazovia, the inhabitants being particularly known for the hilarity of disposition and fondness for this dance, which is so ancient that it is difficult to fix its original date. The music is very characteristic, the time three-eight, which should be rather slower than

the waltz, and played with energy, precision, and dignity; and we may add is, when danced in national costumes, the finest dance on record. Professors of dancing have extracted a variety of figures from the original, and formed, by giving the figures fresh names, so-called new dances; and we introduce to you, by description, as near as it can be explained in words, how one of the figures is danced under the name of

25.—Mazourka.

The gentlemen throw the left foot forwards, spring twice on right; turn, using the polka step, half round; throw right foot forwards, spring twice on left; repeat once. Second figure: Throw left foot forwards, spring twice on right, and repeat the same three times, going straight forward, then turning, repeat movements reversed. The third figure by dancing in polka step, with light spring round, eight bars. Ladies commence the same movements with the right foot.

26.—Polka Mazourka.

This is composed of two steps of the common polka, with the exception of the last movement, which is *fouette en arriere*. The first step is taken sideways, and the second in turning half round.

27.—The Mazourka Quadrille.

The figures of the Mazourka are danced by

four couples. They may be varied according to the fancy of the first gentleman who commences them, and they are afterwards imitated by the others; always beginning and ending by that which the Poles call *kolo*, or hands round. It is difficult to give here a sufficient explanation of the steps and style in which the Mazourka should be performed, particularly so as to be understood by those who have not had the advantage of seeing this interesting national dance. The number of these dances may be limited to four; and the most characteristic of them for the gentlemen is called, in Poland, *holupka*, a name taken from the metal heels usually worn in that country, and which are struck together, whilst dancing, to mark the time. The lower class of Poles often sing lively airs during their performance of this dance. It is the custom for the peasantry to assemble on the green to enjoy this exhiliratiug dance previous to retiring for the night.

Notwithstanding that there are a great number of fancy figures used in the Mazourka, it is still necessary here to describe some in order to give this dance some degree of regularity. The position of the dancers is the same as for the quadrille; also eight bars of music are played previous to commencing each figure.

Figure 1. — *Kolo*, or the gentlemen taking their ladies by the hand round to the left,

at the end of which the ladies pass to the left of their partners, without leaving their hands; balance, by all the couples turning twice round in their places, and changing hands at the second turn, at the end of which the ladies resume their own places; the first gentleman leads his partner forward, and makes her pass, from one hand to another, round him; they balance in the centre, turning, the gentleman doing the step *holupka*, while the lady, whose left hand he holds with his left hand, behind his back, and the right before, passes round him; they change hands and turn, with the same steps, in a contrary direction. This last turn must be finished opposite to the side couples on his left, with whom the gentleman exchanges partner, and perform the same figure, which he afterwards repeats with the other two ladies. The other gentlemen, each in turn, dance the same figure.

Figure 2.—Right and left with side couple; balance, turning, the ladies having previously passed to the left of their partners; No. 1 gentleman leads his partner and the lady on his left forwards and round the circle. When they have reached the centre of it, he gives a stamp with his foot, on the eighth bar; at the same moment both ladies *pirouette* rapidly, and place, at the end, their arm in attitude on the gentleman's shoulder: the three balance, turning and going

back to their places; the gentleman holding the two ladies by the waist, immediately after the *pirouette*. The other gentlemen repeat the same figure.

Figure 3.—Right and left all round; the first gentleman leads his partner all round, and kneels at the end of this promenade; holding his lady by the left hand, he makes her pass round him, and rises quickly at the eighth bar; balance in turning; the other gentlemen do the same. Finish by *kolo*, or hands round to the right.

It is not usual to prolong this dance beyond three figures.

28.—The Lendler.

A German dance, one of the quickest known. Gentlemen spring on left foot and swing round, then on right, swing round, and so on. Ladies commence with right foot, and do the same. In the Rhein Gau, the dance commences with eight short chassez steps forward and eight back; repeat and then whirl round during eight bars of music, and commence again with eight advancing movements. In especially the Rhein countries, the dancers sing the following stanza to the movements:—

Auf der Festung Königstein
Da giebt's Bier und Brantewein,
Bier und Wein, Bier und Wein—
Auf der Festung Königstein!

In appearance, this dance greatly resembles the Schottische.

29.—Parissienne, or L'Imperiale.

A novel dance for two, to music in common time. Gentleman commences with left foot *levé*, second chassez, third *coupé*, and fourth *jeté devant*. First with one foot, then with the other, making two bars; turn four times on right foot, as in the mazourka, making two bars more. Ladies same movements, commencing with the right foot.

30.—The Varsoviana.

Without doubt, one of the most graceful dances mentioned in the book. It is performed in the mazourka time. The first step is the polka step, with a slide, followed by a pause, during which count two. The second figure is the mazourka step, concluding with the first movement. The third figure—grand rounda—consisting of the polka step, springing lightly, and counting six instead of four. Ladies commence with right foot.

31.—The Napoleonienne.

This dance is performed by two persons, as in the polka or waltz. The measure is in common time, and two bars are necessary to complete the steps. The gentleman places himself

on the left of the lady, and commences with the left foot, and the lady with the right. To the measure he makes a *ballotez* to the left and right four times. First time — *Demi coupé glissé* on the point of the left foot in the second position. Second time—*Petit battement* raised behind, the right foot springing lightly on the left. Third time — *Demi coupé* with the right foot. Fourth time — *Petit battement* in front with the left. The steps are the same for the lady, commencing with the right foot. In La Napoleonienne, as in the waltz and polka, the dancers may turn to the right, *à rebour* forward and backward at pleasure.

32.—The Tyrolienne.

The third part of the Varsoviana, or more correctly, the 27th *tour de* Mazourka; is a pretty and very easy movement, and consists of only one figure, viz., gentlemen execute with a light spring movement the positions of the Polka. Ladies commence with right foot, counting six.

33.—The Sicillienne.

A dance very seldom used, but exceedingly graceful. Is one of the most difficult to execute, and consists of 33, 35, and 40 *tours de* Mazourka. The gentlemen commence in figure one, with the second movements in the Varso-

viana; figure two, the gentlemen spring on right foot six times whilst sliding forward with left foot; figure three consists of a grand rounda of the Mazourka. Ladies begin with the right foot, counting six to all movements.

34.—The Polonaise.

The only dance adapted to open a ball or large party. Couple after couple enter the room, all following the leading couple in every movement in the various figures. It is really the most imposing dance, and is full of elegance and grace.

The Circassian Circle, or Sarabands, or an ordinary waltz, are well adapted to follow. Hundreds of couples can be marshalled into a ball-room with comfort. The effect produced is almost overpowering.

35.—Spanish Dance.

The couples are placed as for a Country dance. The lady and gentleman at the top change places; they then balance to the second couple, and cross into their places, balance to partners, cross again to the other places, balance to the second couple, and then to partners, all four join hands, advance, retire; the two gentlemen turn the ladies in the centre, and change places with each other, and finish in a round. Repeat this four times. The two couples waltz round each

other for four or eight bars, and the first repeat the figure with the third couple, and the same to the end of the line. When the first couple begin to dance with the fifth couple, the second couple begin with the third. When there is a long line, this figure is commenced in different places. The figure is ended when the first couple have arrived at their original places. The music for the Spanish dance is the same as that for the *Valse à trois temps*.

Single Dances.

Any kind of ornamental dance we do not intend to describe, as such are generally the property of the professional master. But such dances should be adopted in schools, as they tend to cultivate a taste for dancing amongst all classes of society; and I may say that such dances, being entirely the composition of professional men, are a thorough test as regards their ability and tact.

Country Dances.

36.—Galopade Country Dance.

All form two lines, each gentleman having his partner at his side. All advance, retire, advance and change partners; advance, retire, and regain partners; all stand still, except the

two top couples; ladies' chain, and galop down the centre.

37.—La Polka Country Dance.

All form two lines, ladies on the right, gentlemen on the left. Top lady and second gentleman heel and toe (polka step) across to each other's place; second lady and No. 1 gentleman repeat back to places; second lady and No. 1 gentleman the same; two couple polka step down the middle and back again; two first couples polka-waltz; first couple repeat with the third couple, then with the fourth, and so on to the end of the dance.

38.—Miss M'Leod.

First couple cross to opposite places, offering right hands to each other, and turning second lady or gentleman, as the case may be, with the left hand, in the form of the ladies' chain; back again to places with the same figure; promenade down the middle, up again; four hands round with second couple; waltz eight bars; repeat the figure to the bottom of the dance.

39.—Pop goes the Weasel.

The ladies and gentlemen form themselves into lines, as in the Country dance. The couple at the top commence the figure by running forward within the line (four bars), and back again

(four bars), then without the line and back again in the same interval. After this they form a circle of three with one of the couples next to them on the line, and turn once round to the right and once to the left, then making the one they have selected pass quickly under their arms to his place, singing, "Pop goes the Weasel;" they turn direct to the other line, and repeat the same figure with the partner they have last chosen. The same couple then run forward and backward inside and outside the line, repeating the figure with the next couple on the right and left. After they have passed three or four couples, the lady and gentleman begin and continue the same figure, which is performed by all in their turn. When the third or fourth couple are passed, it is not necessary to go to the top to pass outside the line. It is avoided by the line separating at the part where the dancers are.

40.—Sir Roger de Coverley

Is danced like all Country dances—the gentlemen in one line, and the ladies in another, opposite their partners. The first gentleman at the top and the lady at the bottom of the line commence each figure; the other gentleman and lady at the opposite corners have to repeat the figure immediately. 1st: First lady and gentleman meet in the centre, give right hands, turn

once round, and retire to their corners; the same for the other two at the top and bottom. 2nd: First couple cross again and give left hands, and turn once back to places; repeat this. 3rd: First couple give both hands, the others the same. 4th: First couple back to back, and retire to places, the others the same. 5th: The first couple advance, bow to each other, and retire; the same repeated by the other couple. 6th: The gentleman turns to the left, and the lady (his partner) turns to the right; all the other ladies and gentlemen follow the leaders, who run outside the line, meet at the bottom of the room, giving right hands and raising their arms, under which all the following couples must pass. The first lady and gentleman remain the last at the end of the two lines, and the figures are repeated by all when the first couple have arrived at their original places.

41.—The Triumph.

A somewhat old dance, but yet sometimes found on programmes of country families. The dancers form in two long lines, the length of the room; No. 1 couple chassez down the centre to the end, and in retiring are followed by the last couple; in turning back, No. 1 gentleman joins the last couple and lady between them, chassez down again, No. 1 lady coming behind,

and retiring No. 1 lady is guarded by both gentlemen, the other lady following behind; when turning down again, No. 2 couple chassez behind them down the centre. The whole to be repeated by all the couples until the whole are in action.

Various Country Dances.

In those dances to which an asterisk (*) is placed, the first lady and gentleman must exchange places previous to commencing.

42.—*Two couples down the middle, half-right and left at bottom, back again, hands four half round, *pousette*.

43.—*First couple cross, giving right hand; back, giving the left; set in *La Poule* figure, first gentleman to turn his partner right and left.

44.—*Hands four, round and back, down the middle, right and left.

45.—*Four advance and retire, and turn the opposite lady, advance, retire, and half-right and left, *pousette*.

46.—*Four advance, retire, half-right and left, down the middle, and *pousette*.

47.—*Hands four half round, and half-right and left, and each gentleman turn the lady on his right hand; *pousette*.

48.—Change sides and back, down the middle, and turn corners.

49.—First couple hands three round with

second lady, then with gentlemen down the middle, hands four round and back.

50.—Hands across half round, and half-right and left, down the middle, *pousette*.

51.—First gentleman set to the opposite ladies, and hands three round, half-right and left, turn partners, and *pousette*.

52.—Two gentlemen change places, and turn the opposite lady; two ladies change places; turn partners, and *pousette*.

53.—Hands six half round, first couple cross over, while second and third couples half-right and left, down the middle, *pousette*.

54.—*First lady set to second gentleman, and turn quite round with right hand; first gentleman at the same time set to second lady and turn with right hand; then set to partners, and turn with right hand; two ladies cross over to each other's places; two gentlemen the same; *pousette*.

55.—First lady balance to her partner and retire quite round with right hand; then retaining her partner's hand, gives her left to the second gentleman's left hand; the three balance, and second gentleman passes the lady quite round with left hand; promenade down the middle, up again, and *pousette*.

56.—*First gentleman balance to second lady, and first lady to second gentleman; cross over, right and left, *pousette*.

Addresses of Rank.

To Her (or His) Most Excellent Majesty; or, May it please Your Gracious Majesty, &c.

To His Royal Highness, Albert Edward, Prince of Wales. Sir; or, May it please Your Royal Highness.

In the same manner to the rest of the Royal Family.

To the Nobility.

To His Grace, the Duke of ———. My Lord Duke; or, May it please Your Grace; or, Your Grace.

To the Most Noble the Marquis of ———. My Lord Marquis; Your Lordship.

To the Right Honourable the Earl of ———. My Lord; Your Lordship.

To the Right Hon. the Lord Viscount ———. My Lord; Your Lordship.

To the Right Hon. the Lord ———. My Lord; Your Lordship.

The sons of Dukes, Marquises, and the eldest sons of Earls have the title of Lord and Right Honourable; and the title of Lady is given to their daughters.

The younger sons of Earls, the sons of Viscounts and Barons, are styled Esquire and Honourable; and all their daughters Honourable.

The title of Honourable is likewise conferred on such persons as have the Queen's Commission, and upon those gentlemen who enjoy places of trust and honour.

The title of Right Honourable is given to no Commoner, excepting those who are members of Her Majesty's Most Honourable Privy Council, and the three Lord Mayors of London, York, and Dublin, and the Lord Provost of Edinburgh, during their term of office.

To the Parliament.

To the Right Honourable the Lords Spiritual and Temporal in Parliament assembled. My Lords; or, May it please your Lordships.

To the Right Hon. Sir ———, Speaker of the House of Commons.

To the Clergy.

To the Most Reverend the Lord Archbishop of Canterbury (or York). My Lord; or, Your Grace.

To the Lord Bishop of ———. My Lord.

To the Dean of ———, or Archdeacon, or Chancellor. Reverend Sir, &c.

All Rectors, Vicars, Curates, Lecturers, and Clergymen of other denominations, are styled Reverend.

Cards of Compliment.

TUESDAY NOON.

Mr. —— presents his best compliments to Miss ——, and requests the honour of being her partner to-morrow evening at the assembly.

TUESDAY AFTERNOON.

Miss —— returns thanks to Mr. —— for his polite offer, which, however, she is very sorry she cannot accept, having already engaged herself.

MONDAY, TEN O'CLOCK.

Miss ——'s respectful compliments to Mrs. ——, and entreats the honour of her company to-morrow afternoon to tea and coffee.

TUESDAY, ELEVEN O'CLOCK.

Mrs. ——'s compliments to Miss ——, and she will be happy to accept her polite invitation.

WEDNESDAY.

Miss ——'s compliments to Miss ——, and requests the pleasure of her company to dinner next Sunday. Dinner on the table at four o'clock.

THURSDAY.

Miss ——'s compliments. She will not fail to wait upon Miss ——.

WEDNESDAY.

Mrs. ——'s compliments to Mrs. —— and the Young Ladies. Mrs. —— hopes they have got safe home, and are perfectly recovered from the fatigue of last night.

WEDNESDAY.

Mrs. and the Misses —— return thanks to Mrs. —— for her kind inquiries. They arrived home perfectly safe, and all are well, Mary excepted, who has got a slight cold.

TUESDAY MORNING.

Miss ——'s compliments to Miss ——, and would be delighted to have her company to tea on Thursday next, if not otherwiso engaged.

TUESDAY NOON.

Miss —— is happy to say she is not engaged for Thursday, and will do herself the pleasure of taking tea with Miss ——.

THURSDAY NOON.

Mr. and Mrs. —— present their compliments to Mr. and Mrs. ——, and if they are not otherwise engaged this evening, will take the opportunity of waiting on them.

THURSDAY AFTERNOON.

Mr. and Mrs. —— are happy to say that they are perfectly disengaged, and will be extremely glad of Mr. and Mrs. ——'s agreeable company.

OR,

Mr. and Mrs. —— are sorry it unfortunately happens that they will be from home this evening, but will be glad to have a call from Mr. and Mrs. —— at any other time which may be most convenient to themselves.

FRIDAY.

Mr. —— requests the pleasure of Miss ——'s company this evening at the Opera.

FRIDAY.

Miss —— is sorry to say that she has made a prior engagement.

OR,

Miss —— will be happy to accept Mr. ——'s kind invitation.

All Cards of Compliment should be confined to one subject, expressed with ease, elegance, and brevity. Now we even indicate on the same, by writing in corner of the card, the word "silver," "gold"—the style of jewellery to be worn at the ball or parties.

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Music	2	„	„ extra
Dancing	2	„	„ „
Pew Rent	5	Shilling	„ „
College Caps	7	„	each.

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